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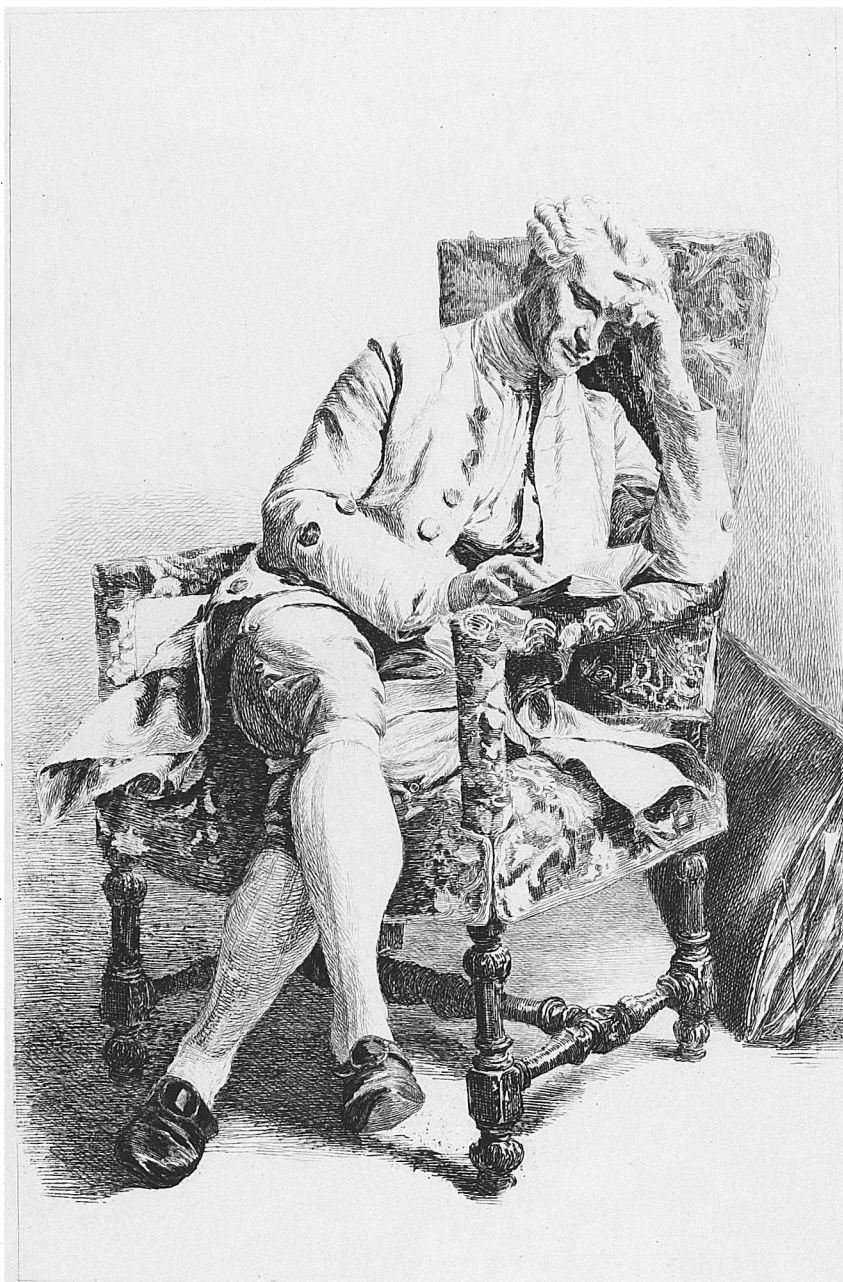
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SIR E. LANDSEER, R.A. PINX.

C. COUSEN, SCULPT.

THE DOG AND THE SHADOW.



J. L. MEISSONIER, PINXT

THE STUDENT.

D. APPLETON & CO NEW YORK.

OUR STEEL ENGRAVINGS.

ON THE HILL-SIDE.

(Frontispiece.)

W. HOLMAN HUNT, Painter.

C. COUSEN, Engraver.



THOSE who know Mr. Holman Hunt as an artist only through such pictures as 'The Awakened Conscience,' 'The Light of the World,' 'The Scape-Goat,' 'The Finding of the Saviour in the Temple,' &c., would scarcely credit the fact that the painting—an exquisite bit of pure English pastoral—from which this engraving was taken is the work of the same hand; yet it is so, and was exhibited at the Royal Academy with a composition of a very different kind, 'Claudio and Isabella,' in 1853. The scene has been assumed to lie near Hastings, and certainly it shows much of the aspect of the western side of that truly beautiful and favourite resort of the inhabitants and visitors to Hastings, Fairlight Glen. A picturesque, grass-covered cliff overlooks the sea, on the turf are a number of sheep, some in repose, while others are forcing themselves through a thicket of briars in search of some tempting morsels of food. There is little in the treatment of the subject of that pre-Raphaelitism which the artist had adopted three or four years previously. The picture is in every way treated with the greatest care in manipulation; it shows the closest imitation of natural surface, and a masterly display of light and shade. All the extreme severity of Mr. Hunt's more recent productions is modified here. His works are so difficult of access for the purpose of engraving that we are much pleased to offer to our subscribers so attractive an example as this of his landscape-painting.

THE DOG AND THE SHADOW.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.

Sir E. LANDSEER, R.A., Painter.

C. COUSEN, Engraver.

THE picture from which this engraving is taken is a comparatively early example of Landseer's works, having been exhibited with two others, 'Dead Deer and Highlander' and 'Deerhound and Dead Game,' at the British Institution, in 1826, the year in which the artist was elected an Associate of the Royal Academy. When it came into the possession of its late owner we do not know, but it formed a part of the noble gift Mr. Sheepshanks presented to the English nation in 1857.

As a specimen of Landseer's early mode of painting landscape nothing more to the point could be found. He seems to have executed it almost for the purpose of showing what he could do in

this way, for the dog occupies but a small portion of the canvas, though it figures prominently in the composition. The landscape—whether real or imaginary we do not know, but it seems to be more of the latter than the former—is put together with a feeling for the picturesque, and every part of it is presented with an elaboration and minuteness very different from the artist's later works. The trunk of a tree which has fallen across the stream—not shallow water, certainly—would make but an unsafe bridge for human footsteps, and yet some one has probably crossed it, judging from the pair of shoes and the worsted cap lying on the bank near; which, looking at the loneliness of the place and the entire absence of any living being, are rather suggestive of some one having committed suicide; and if the dog had not the piece of meat in his mouth, one might suppose he was examining the water for the dead body. All this is, undoubtedly, very far from what Landseer intended; but one is apt to read a picture by the ideas it suggests.

THE STUDENT.

J. L. MEISSONIER, Painter.

UNLESS we are mistaken, this engraving is from a picture which Meissonier painted about 1841, and called 'The Reader;' a more appropriate title, perhaps, than that which has since been given to it; for this gentleman—a good specimen of the higher classes of the last century—looks less a student than a reader, though his mind is evidently intent on the book he peruses. There is an easy, nonchalant, but at the same time rather elegant air about the position in which the figure is placed, that shows the artist is an accomplished "student" of the human form, whatever position it may assume. Though the man is seated somewhat awry on his tapestried chair, the lines are by no means ungraceful, and the whole of the upper part of the figure is disposed as naturally as artistically: even the lappets of the coat show elegance in the curvature of the lines.

The reader's face, as it is bent down over his book, is most intelligent; and though we cannot see the eyes, which are always assumed to be the light of the mind, there is no disputing the fact that the man here presented to us is one of some considerable mental calibre. An attractive and impressive peculiarity of M. Meissonier's compositions, whether of a single figure or of a group, is the interest he always manages to give to the faces: there are about them a reality, a life, and a character, that show the painter to be a man of keen and shrewd observation in all the varieties of human physiognomy, and equally skilful in delineating them, whatever the expression assumed.

The engraving, though slight, sustains the character and effect of the original, quite as much as if it were highly finished.

PARIS ART-GOSSIP.

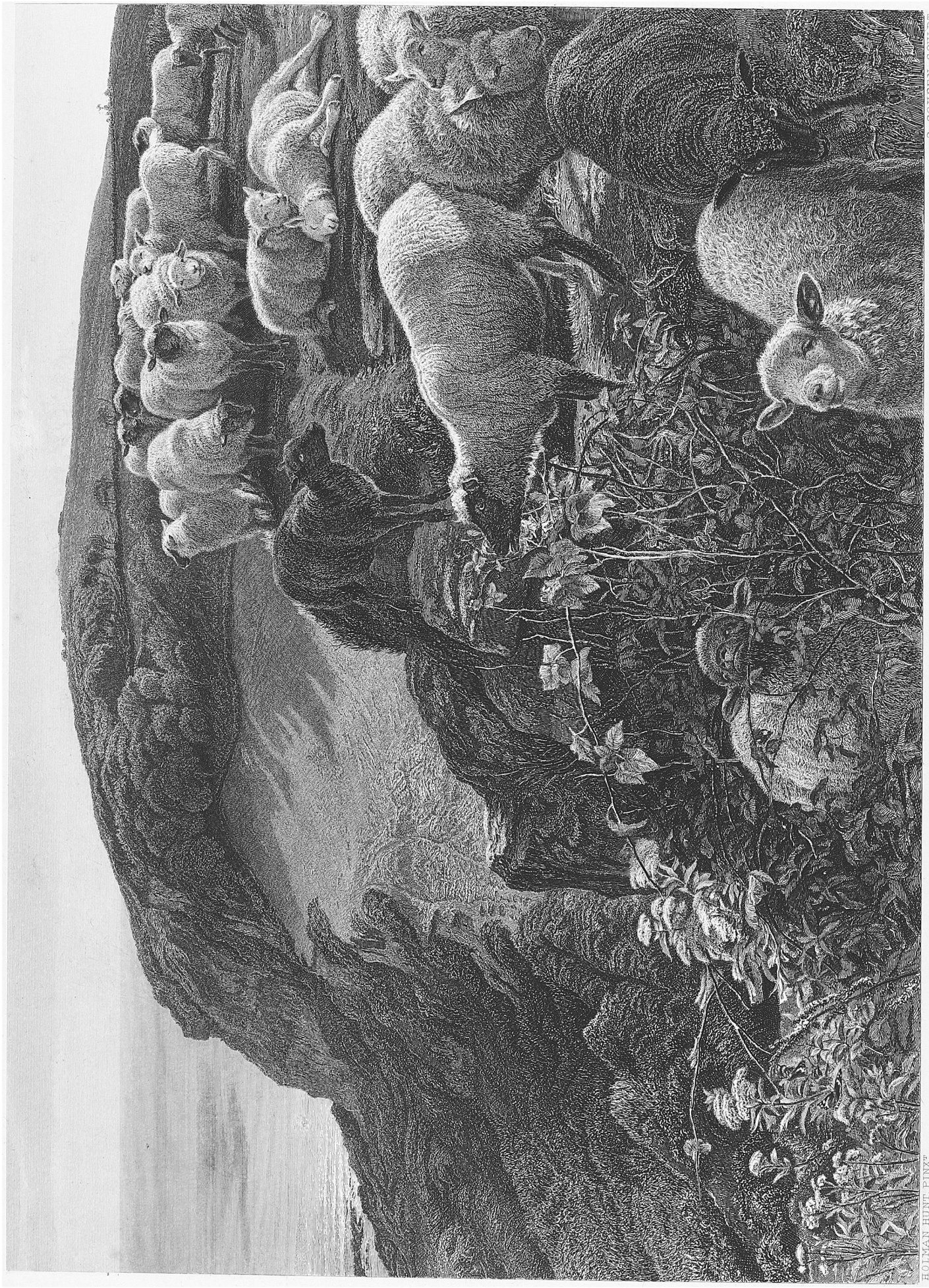


THE arrival of these autumnal days brings back a certain amount of life and animation to artistic circles. Studios are reopened, exhibitions commence, the summer's work is displayed, and that of the winter is actively projected. The sketchers have returned from Switzerland, from Brittany, and from the environs of Fontainebleau, where at Barbizon and Grez (this last a newly-established haunt for artists) the young painters have been studying Nature in her most charming and picturesque developments. The American Art-colony is settling itself down for the winter.

Mr. George Healy, the *doyen* of our artists in Paris, has just finished two charming portraits. One is a head of a very young and very lovely English girl. Nothing can be more delicately rendered

than the rose and white of her complexion, the soft blue of her eyes, the wavy gold of her hair, and above all the sweetness and candor of extreme youth that, like a perfume to a flower, lend a new charm to her girlish beauty. She wears a broad hat lined with blue, a pale-grey jacket, and a knot of pale-blue and pink ribbons at her throat. The other portrait is also that of a young English lady, a somewhat older damsel, with rippled hair of the warm, red-gold hue that Titian so loved to paint. The creamy white of her complexion, of that peculiar tint that is always seen with such hair, is set off by a dress of black silk relieved with knots of scarlet ribbon. The background is of a warm grey hue that harmonises marvellously well with the prevailing tints of the figure.

Mr. Healy also has in his studio the portraits of three of the



ON THE HILL SIDE.